1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Yuma; Maricopa
Mohave; Halchidhoma
Plateau Yumans NT14
Yavapai



satisfied with the killing and scalping of a single enemy. They preferred, if possible, to scalp their victim alive: together they rushed the man selected, sat on him, and cut away the scalp. It was sometimes taken from the dead, but "they do not call that a brave deed." Immediately it was thrown into the air and allowed to fall to earth. (It was not kicked in Yuma fashion and the singing and dancing which Cocopa and Yuma indulge in at this point were absent.)

As soon as they were ready to return one of the younger lads was dispatched with the news, whereupon everyone gathered at the meeting house to await them. Some of the old people might join in expressing their happiness by such songs as Ivaʋo' and Mountain Killdeer.

Only a man who had dreamed of it could scalp, hence the taking of a single scalp was sufficient to establish the fulfillment of his dream. His dreams were of winning battles against fearful animals. If he had not the requisite dream, no man, no matter how brave, would take a scalp. There was a saying that if he had not dreamed but forced himself to take a scalp, the dead enemy would grin, so that he would flee in fear. Scalps were exceptionally dangerous: they caused paralysis unless those that took them or handled them underwent the purification described below.

The scalps taken were those with long fine hair: not all the slain were scalped. They took the whole skin of the upper half of the head cut away just below [*sic*] the eyes and above the ears. (The scalp was hieˀʋau'g, "hair taken.") Sometimes the ears were taken separately, but not the whole head nor other parts of the body.

Dead foemen were eaten by the Yavapai, according to Kutox; a practice quite willingly corroborated by Mr. E. W. Gifford's Southeastern Yavapai informant[77] and recorded by Dr. Kroeber for the more northerly Yavapai. The Maricopa and Halchidhoma never did (nor, according to Kutox's knowledge, the Yuma and Mohave), not so much because of repugnance as because

[77] Who, however, accused the Maricopa of the practice (Gifford, *Southeastern Yavapai*, p. 186).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa



Shamans performed their feats at these celebrations.

In times of starvation they would go to other tribes to sing for them in order to receive gifts. The Pima also came in this fashion when they knew the Maricopa had plenty. Several days before the Maricopa set out they sent one of their number to the host village, provided with as many sticks as there were families intending to visit. A Pima man, acting for the hosts, collected an identical number to aid his memory. After the group arrived, these two told off each Maricopa family to the care of a Pima household. The latter would feed them in the evening and after the meal all gathered to dance. During the dance the Pima made gifts to their visitors: beads, baskets, bundles of mesquite beans or wheat, great jugs of sahuaro syrup, horses, and cattle. After their return the Maricopa would trade these among themselves until each had what he lacked.[3]

The Mountain Killdeer song had two disparate performances associated with it; one a display of power, the other a dance. In the display according to Kutox, the singer caused models of butterflies to flutter in time to his tune. A circular, roofless enclosure of willow poles was built, walled in with leafy branches. Across the top ran a series of parallel strings along which many yellow butterflies, cut out of mountain sheep skin, were tied. The singer sat at the center of the enclosure, which was about twenty feet in diameter and seven feet high. Others also sat within it to help him sing. As he sang, he beat on an inverted basket with one hand, scraping a stick (a foot long) on it with the other. "This made the butterflies look as though they were fluttering, as though they were dancing." This was simply a feat, not for curing.

The dance form coupled with the Mountain Killdeer song was used in the war dance (the performance preparatory to setting out to war), but also on other occasions. At the latter, Pima attended and a clown took part. Again the singer was seated. The dancers remained in hiding until he began to beat his basket: they then came forward in single file. Ten girls and ten young

[3] I was not told of the guest assuming the host's name, as recorded by Russell (*Pima Indians*, p. 171).